

Prije godinu dana nismo imali fotogaleriju. Prije godinu dana nismo imali Oris. Danas imamo fotogaleriju u Orisu. Imam zadovoljstvo i čast biti kustos Orisove fotogalerije. Svoje stavove, brušene još od davnih dana listanjem ugaslog kulnog časopisa Camera, Luzern, pokazujem izborom fotografa u našem Orisu. U prva četiri broja odlučio sam vam predstaviti dva starija i dva mlađa autora, Tošu Dabca, Mladena Tudora, Ivana Posavca i Borisa Cvjetanovića. Riječi prepuštam drugima. Dopustite mi samo da, iz poštovanja i divljenja prema Mladenu Tudoru, tek odredim naslov njegove fotografske priče.

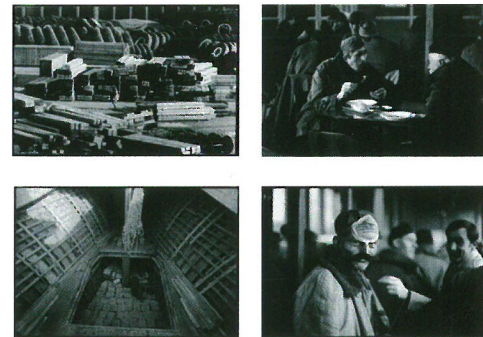
Damir Fabijanić

A year ago we did not have a photo-gallery. A year ago we did not have Oris. To-day we have a photo-gallery in Oris. I have the pleasure to be the curator of the Oris photo gallery. I show my views, polished since long ago on the paging through the cult review Camera, Luzern (not existing to-day), by the choice of the photographs in our Oris. In the first issues I decided to present to you two older and two younger photographs: Tošo Dabac, Mladen Tudor, Ivan Posavec and Boris Cvjetanović. The words I leave to others. Let me, only, from the respect and the admiration for Mladen Tudor propose his photographic story title.

Damir Fabijanić

**Mladen Tudor**  
**RASKOŠ FOTOGRAFSKE**  
**SAMUZATAJNOSTI**  
 LUXURY OF PHOTOGRAPHIC  
 SELF-DENIAL

tekst / text by Albert Goldstein



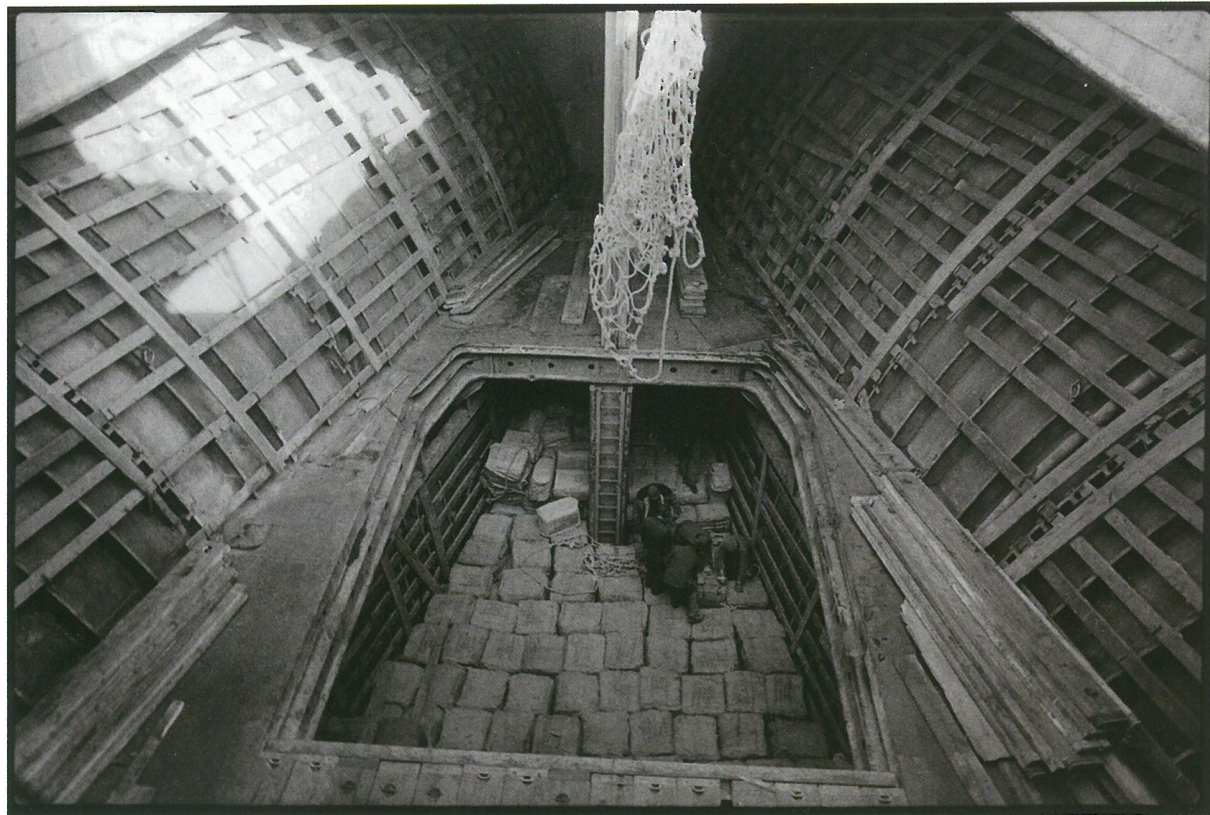
Možda se u fotografiji previše nudilo i nudi da bi se od ponuđenog moglo odustati. Pritom nam je nedostajao, kako bi navedeno postalo pravilom, izuzetak. Tudorovom fotografskom djelatnošću dobili smo i njega.

Među ponuđenim – od tehniciteta kao ključa za kreativnost do estetizacije bilo kojeg predznaka i provenijencije, od ustaljenih

The photography might have always been offering too much, so that, from the offered, one could not simply retract. The one thing lacking that could have made this into a rule, was the exception itself. It is Tudor's photography that provided us with the exception as well.

Among the offered, from the technicality as a key to creativity to aestheticism preceded by any sign





obrazaca tzv. umjetničke fotografije do žanrovskih podjela kao niza tržišnih instituta, dakle institucionalizirane proizvodnje za tržište, u prostoru gotovo zagušenom ponudom velikih i malih serija fotografskih iznašašća kao sveodređujućih za fotografov iskaz i njegovu osobu – Tudor se, upravo pustinjački izdvojen,

and of any origin, from the conventional forms of the so-called art photography, to genre classifications as a series of market institutons, that is of institutionalised production for that same market all in all, in the space almost congested by the offer of big and small series of photographic inventions as omnidetermining for the photographer's report and his



asketskom disciplinom bavi primarnim jezikom fotografije i izričito njegovom ekspresijom.

Upravo u toj jalovoj bujnosti i zbog nje kod Tudora nailazimo na obrnuti postupak: umjesto graditi (dodavati, aplicirati, adirati etc.), preostaje rušiti i još više uklanjati već poput muha dosadnu lavinu ponudenog.

personality, Tudor, in hermit-like isolation, and with ascetic discipline, deals with primary language of photography and explicitly by its expression.

It is precisely in this barren lavishness and because of it, that in Tudor we find an inverted procedure: instead of building/adding, applying, summing, etc. / what remains is tearing down, and



Osnovni instrument je uskrat, temeljni postupak strogost, a jedino ishodište nužnost prepoznavanja vlastitog govora kada se riječi već izreknu. Čini se da nema većeg zahtjeva (za neko već zanemareno poštenje iskaza, za neko ne manje zanemareno samopoštivanje osobe u iskazu) od provjere identiteta nad iskazanim. I stoga je Tudorov rezultat obostrano trpak:

even more removing the utterly annoying avalanche of what is offered.

The main instrument is denial, the basic procedure is strictness, and the only origin is the necessity of recognising one's own speech after the words have been already spoken. There seems to be no greater requirement / for an already neglected honesty of evidence, for a certain not less neglected self-esteem of



njemu, jer mu uistinu verificira i pogled na svijet i njega u svijetu koji upravo tako gleda, i nama, jer nam ruši poprimljene obrasce čitanja stavljajući nam do znanja da pogled na svijet uistinu nije pitanje stila. Njegovo nas viđenje sili na napor mimo naše navike ili htijenja, autentičnost njegova postupka, dovedena do izuzetnosti egzistencije, ne dopušta nam da

the person in the evidence / than the check of identity of what has been given in evidence. Therefore, Tudor's result is mutually acrid to him, since it really verifies both his view of the world and him in the world he views precisely in this way, and to us, since it tears down the acquired forms of reading letting us know that the view of the world really is not the question of style. His perception forces us to make the effort against our



skrenemo pogled s njegovih fotografija jer ih nismo potrošili ni u jednom obrascu.

U Tudorovom slučaju, jer po izuzetnosti to i jest tek slučaj, fotografov ulog jednak je cjelovitosti izlaganja njegove osobe.

On nema rezerve ni prema svijetu koji živi niti prema sebi koji gleda. On se prvenstveno iskazuje,

habit or willingness, and the authenticity of his procedure, brought to the uniqueness of existence, does not let us look away from his photographs, since we have not used them up in any of the forms.

In Tudor's case, since in its uniqueness it really is a case, the photographer's input equals the wholeness of display of his person.



ne samo točno već ispravno, pretpostavljajući ispravnost i samoj profesiji fotografa, a nekmoli svim epitetima kojima se ona uobičajeno kiti.

He has no reserve either towards the world he lives, or towards himself watching. He primarily expresses himself, not only precisely, but correctly, putting correctness even before the profession of photographer itself, let alone all the epithets it usually takes.



*Zašto luka?  
Ove fotografije riječke luke ponuđene su  
1980. godine jednom zagrebačkom tjedniku.  
Nisu prihvaćene jer tematski (tako je rečeno) nisu  
odgovarale.*

*Cjelinu od tridesetak fotografija izlagao sam u  
Arhivu TD.*

*Prošle godine istu sam priču u novijoj verziji  
predložio drugom zagrebačkom tjedniku. Nije  
prihvaćena jer tematski nije odgovarala.*

*Čekam bolje dane, za sebe i za luku.*

Mladen Tudor

*Why a port?  
These photographs of the Rijeka port were  
offered in 1980 to a Zagreb weekly, were not  
accepted as they were not thematically suitable (as  
was explained).*

*I exhibited the whole of some thirty photographs  
in the Arhiv TD.*

*Last year, I proposed the same story in a newer  
version to another Zagreb weekly, and it was not  
accepted because it was not thematically suitable.*

*I am waiting for better days for my port and me.*

Mladen Tudor

